The EDISON KINETOGRAM

VOL. 4 London Edition, November 1, 1911 No. 2

SPECIAL!

A CHRISTMAS CAROL, by Charles Dickens.

TO BE RELEASED DEC. 9th.

Brimful of the spirit of Christmas, superbly acted, intense in interest, and, above all, abounding in beautiful photographic effects, the above rendition of Dickens' masterpiece should make an effect on the motion picture public long to be remembered. The film is issued as a Christmas release, but it contains enough human interest to make it desirable at any time. The character of SCROOGE has served for a basis for many similar types in later years, and teaches the one great lesson that riches are nothing without human love and Christmas Charity. Get your order in early—this special production will be a certain great success.

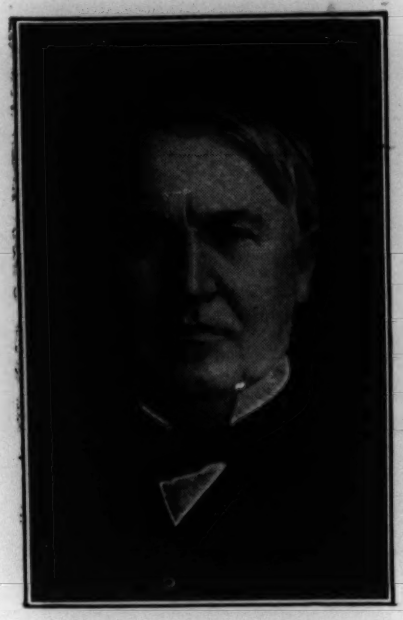
TRADE MARK

Thomas A Edison

EDISON FILMS TO BE RELEASED

on November 18, 22, 25 & 29, 1911

Vol. 4 NOVEMBER 1, 1911 No. 2



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING Co., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

THE nine Edison films—five comedies and four dramas—described in this issue of the KINETOGRAM contain much to please every exhibitor, no matter what class of pictures his patrons prefer. "Under the Tropical Sun," with its beautiful Cuban settings, and "The Lighthouse by the Sea," a story of love and pathos that weaves its magic theme around a lonely lighthouse, deserve particular mention. The complete list all-told will go a long way towards proving that the standard of Edison Films is still unapproachably high, despite the strenuous demands made on our directors in their production.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on November 18th, 1911, 22nd, 25th & 29th, 1911

The Silent Tongue

(COMIC)

Released November 18th, 1911.

Film No. 6856 **Copyrighted, August, 1911** **Code, Vorabatis** **Approx. Length, 550 feet**

CAST OF CHARACTERS

THE GIRL WITH THE SILENT TONGUE ..... MARY FULLER
HER FATHER ..... HARRY EYTINGE
HIS NEPHEW ..... CHARLES WHITE

BOB, a precocious young man, after touring the world for ten years and feeling the responsibilities of life, having had many wide and varied experiences, decides to return home, and accordingly writes a letter to that effect, and among other things, mentions that he is tired of giddy society girls who talk, talk, talk, and emphatically says that he will never marry until he finds the girl with the silent tongue.

His uncle, a retired merchant with a jovial disposition, shows the letter to his daughter Dorothy, a most attractive young lady whom Bob has not seen since her childhood days. At first she is inclined to resent what Bob says in his letter, but on second thought she decides that a little trick to relieve him of his self-confidence would not at all be bad; her father agrees with her, promising to aid her in carrying out her little joke. She then procures an ear trumpet, and upon Bob's arrival pretends to be very deaf and quite dumb.

In due time Bob arrives, sees a portrait on the wall of his uncle's freckled-face little daughter, as he knew her, inquires about her and is informed that a recent illness left her deaf and dumb.

When Bob meets the young lady, instead of a freckled-face girl, he sees before him a beautiful young miss. So fascinated is he with her beauty, that he forthwith falls head over heels in love with her. But how lamentable that she is deaf and dumb, and how laughable are the fruitless strug-

gles and trials he has with the ear trumpet, making him unhappy and sad, while she is bubbling over with glee at his discomfiture. Finally, however, the tables turn: during one of her unguarded moments while holding an animated conversation with her father. Bob overhears her and is almost struck dumb himself; quickly recovering he slips up beside her, catching her in the act of speaking quite fluently.

The joke is now on her, and her perplexity and embarrassment make her all the more beautiful to him, and finding that his love is reciprocated he takes advantage of the opportune moment, and the happy day is named.

The genuine humour of this comedy will appeal to all.

The Stolen Dog

(COMIC)

Released November 22nd, 1911

Film No. 6841 **Copyrighted, August, 1911** **Code, Voorwereld** **Approx. Length, 340 feet**

CAST OF CHARACTERS

THE OWNER OF THE DOG ..... EDWARD BOULDEN
AN INNOCENT PURCHASER ..... RICHARD RIDGELEY
THE TRAMP ..... WILLIAM WEST

A YOUNG man, while out for an airing with his valuable dog, meets a young lady, and stops for a moment's conversation. While thus engaged, a tramp espies the canine, picks him up and disappears into another street, where he sells him to a man for five dollars. Afterwards he seeks the owner of the dog and offers to return the animal to him for twenty-five dollars—five dollars on account and the balance of twenty upon delivery.

With ten dollars in his pocket and twenty more in sight, the avaricious tramp succeeds in picking up the dog a second time when the man to whom he had sold him isn't looking. He restores the dog to its original owner, who is on the point of paying the extortion, when the second victim, having trailed the tramp, appears upon the scene and claims the dog. Here a wrangle ensues, in which the tramp, subjected to some rough handling, is forced to give back his ill-gotten money and is then kicked out. Having recovered their property, the two men now come to a mutual understanding and indulge in a friendly drink—in which the dog joins!

Under the Tropical Sun

(DRAMATIC)

Released November 22nd, 1911

Film No. 6866 **Copyrighted, September, 1911** **Code, Voralpen** **Approx. Length, 735 feet**

CAST OF CHARACTERS

THE FOREMAN OF THE SUGAR PLANTATION, a young American.....HERBERT PRIOR
A WORKER ON THE PLANTATION .....MABEL TRUNNELLE
HER CUBAN LOVER .....JAMES GORDON

THE oxen were sweating under the heavy loads of sugar cane when they came to a standstill before the great sugar mills, and little Marcadies was also somewhat out of tune as she climbed down from her high load and stood leaning against the foremost animal. So, when the new American foreman stood before her and ordered her to move her load forward to make room for the others behind, she was in no mood to be ordered, and turned her back upon him. This wasn't just what he expected, and when she glanced over her shoulder to see if he was still there he could not help but realize that he was looking into a fine pair of eyes, and so, removing his hat he smiled and passed on. And when Morales, her Cuban lover, came to talk to her she couldn't forget the look of the handsome foreman.

One does not admire a pair of eyes and then forget to find out to whom they belong, so the foreman takes a ride one day and is quite certain that his tour of inspection among the sugar cane fields contains a little different kind of sweets than is found in a green stalk growing out of the ground. At any rate he was fairly satisfied that his judgment wasn't wrong in the first glance he had of a pair of dark brown eyes, nor were the same eyes mistaken that they had seen a fine looking gentleman. But the pair of deep true eyes of the Cuban lover saw something too, and he looked a long time and then went vigorously to work again.

It was the foreman who saw Marcadies home from the Cuban dance which is so characteristically portrayed in this production. Her eyes fairly shone under the great tropical moonlight as they walked home, and the air was full of romance. At her gate she halts—a moment of suspense and she has thrown her arms around his neck, kissed him and was gone. The foreman stood still. He had been caught with the charm and the spell of the tropics. It was only a spell. It wasn't love and he knew it—it was just the romance in the air, and so he walked on with bowed head.

The next day, when Morales wanted to quit, the foreman realized that he had done the man a great wrong, and he set about to rectify it at once.

The picture closes with a beautiful light effect that enshrouds little Marcadies and her strong, true Cuban lover. The spell of the tropics is broken and the picture leaves a happy, pleasant memory in the minds of the audience.

The Escaped Lunatic

(COMIC)

Released November 22nd, 1911

Film No. 6867 **Copyrighted, September, 1911** **Code, Voraneilen** **Approx. Length, 500 feet**

CAST OF CHARACTERS

ZEB .....JOHN R. CUMPSON
HIS WIFE .....MRS. C. J. WILLIAMS

ON the day of the quilting bee at Mrs. Cobb's farmhouse, placards describing the escape of a coloured lunatic from the nearby asylum are posted along the country roads. As the simple country women assemble the sole topic of their conversation is the horror and danger of meeting with the lunatic at large.

Early that same afternoon, Mr. Cobb is asked by a neighbour to assist in the moving of a stove. During the operation he quite naturally covers his hands with soot and rubs them on his handkerchief. On the way home his absent-mindedness permits him to use the handkerchief on his face, and the combined mixture of perspiration and soot gives him the appearance of a genuine Ethiopian.

He is accosted by the constable and a volunteer, who are in search of the lunatic, but fights them off and reaches his home without knowing the occasion for the attack upon him. At sight of him, the quilting breaks up in less time than it takes to tell it, the panic-stricken women fleeing for their lives. Mr. Cobb, mistaking their concerted action for "horse play," and still unmindful of the black which covers his face, laughingly goes into the cellar. The women, watching him through a window, hastily return, slam down the cellar door, and hold him prisoner until the arrival of the constable, who has been summoned.

In short order poor Cobb is dragged from the cellar and is about to be marched off to the "lock-up" when Mrs. Cobb recognized her better half, and the scene is quickly converted into a merry one. When Cobb sees his reflection in a mirror he is the merriest of all.

This ludicrous film is a good antidote for dull care, and was produced with that thought in mind.

Edison comedy films are universally popular because they are well acted, without too much reliance on "slap-stick" effects, and because their plots are built around the kind of humour that harms no one and amuses all.

For the Queen

(COMIC)

Released November 25th, 1911

Film No. 6868 **Copyrighted, September, 1911** **Code, Vorangehen** **Approx. Length, 500 feet**

CAST OF CHARACTERS

THE MAY QUEEN ..... LEONIE FLUGRATH
THE KING ..... YALE BOSS
HER JEALOUS KNIGHT ..... ROBERT TANSEY
TWO HERALDS ..... HARRIETTE MENDEL, EDNA MAY WEICK

THIS charming little successor to "April Fool" employs some of the same brilliant little child players, but shows them in holiday time. A May party is organised and the king and queen chosen to the satisfaction of everybody save one small boy who thinks he should have been chosen king.

The party arrives at the park, and in a series of fascinatingly beautiful scenes go through the Maypole dance and the crowning of the queen. And then the tragedy begins, for the little Knave of Hearts who has been nursing his jealousy, seizes an opportune moment and steals the crown and queenly bouquet which are left unguarded by their possessor. He is, however, seen by two very tiny heralds to the queen, and they, seeking out the king and his little partner in the field of daisies, inform them of the terrible happening. Drawing his trusty sword the king dashes off to reclaim the lost crown and punish the offender. After many adventures he recovers the trophies and then discovers that he does not know where he is. The little queen has watched anxiously all the afternoon for her knight, but he has not come, and she is forced by those in charge of the party to go home. Meanwhile the father and mother of the boy have become anxious and hasten to the police station. They are just explaining their fears and anxieties to the sergeant when the little May queen comes in. Just then a policeman brings in the little king fast asleep. He wakens, discovers the queen, and kneeling before her he holds up the crown and bouquet. Her father sets her down, and receiving the token from him, she offers him her hand as a fitting queenly reward for his valour.

The story is sweet and simple, and the playing of the children in the same key. In fact, there is nothing stagey or artificial about the children in the Edison Company's productions. That is probably the reason why these films always seem to be so refreshingly different.

The Lighthouse by the Sea

(DRAMATIC)

Released November 25th, 1911

Film No. 6869 **Copyrighted September, 1911** **Code, Voranzeige** **Approx. Length, 1000 feet**

CAST OF CHARACTERS.

A LIGHTHOUSE KEEPER	CHARLES SUTTON
HIS TWO DAUGHTERS	MABEL TRUNNELLE LAURA SAWYER
HIS SON	RICHARD NEILL
TWO YOUNG FISHERMEN	HERBERT PRIOR JAMES GORDON

NOTHING is more beautiful in Motion Pictures than the angry waters of the troubled sea as a tragic background for a dramatic story, and this the Edison Company has used with fascinating interest. The simplicity of the love tale rather enhances its value and leaves no perplexing problems for the audience to try and follow. Briefly the little drama runs thus:

The old keeper of the lights is the father of two young girls and a son who have reached that stage of life where love and romance are bound to creep in. Two fisher lads soon come courting them, and as all lovers do, they each seek secluded spots to tell to waiting ears their little tale of love. And so both girls receive their betrothal kiss before the fisher lads sail away on a long voyage. Secretly they ply needle and thread, making those wonderful things for the future which all girls revel in. All this takes place much to the good natured humour of the brother and the old keeper of the lights. One glad day the report comes, that the ship their lovers are on is sighted, and each lassie in childish glee hastens to the shore to watch for the incoming sails upon the horizen, but the ship does not appear.

At night a storm breaks along the coast, and fear mingled with love finds two girls watching at the window. Near midnight, the old keeper receives a wireless message from the life-saving station that a ship, the one the girls' sweethearts are on, is wrecked on the shoals and some of the crew have been washed overboard.

This little family searches amidst the waves, and winds along the rockbound shore hoping to find a survivor. Into each girl's heart creeps that awful dread, "Is he among the living?" Suddenly out among the angry breakers a man is seen clinging to the rocks. It is one of the loved ones. On a spar far out to sea is the form of the other lover, and the wild waves are beating him to death. The brother realizes that he can only save one. "Which shall it be?" What an awful test to put the human heart to. Each girl looks with dumb appeal into the eyes of her sister.

Let us leave the reader here to see the answer in the picture itself. Suffice it to say that no tears were in the eyes of the audience at its close, nor a pang of regret.

The Sheriff

(WESTERN DRAMA)

Released November 29th, 1911

Film No. 6871 **Copyrighted, September, 1911** **Code, Vorbahnen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE SHERIFF..... JAMES GORDON
HIS WIFE..... MABEL TRUNNELLE
HER BROTHER..... HERBERT PRIOR

THIS story is laid in the West, and is particularly adapted to those surroundings, but for human interest and strong situations it would be difficult to excel in any locality.

The sheriff is a youngish man devoted to his wife, but of such unyielding integrity that he has no patience with his brother-in-law, who is a young man more weak than vicious, putting in most of his time at gambling. Being absolutely without funds and unable to borrow any money, this young man conceives the desperate idea of holding up a stage coach, thinking probably, as all gamblers do, that if he can only get some money to start with he will have no trouble in re-establishing his finances. The actual hold-up of the stage is not shown on the screen, but it is made evident that the coach has been robbed, and that the robber got away with the mail bags after receiving a wound in the arm. As the sheriff is out on the trail of the robber, the latter comes to his home, and his sister meeting him, is not long in getting at the facts. Repentant he promises, if allowed to escape, to lead a better life, and she aids him unknown to her husband, who she is perfectly certain would never allow a guilty man to escape, even though he were a relative. So, with a woman's art, she keeps the sheriff in the house by suddenly arousing his jealousy, so that for the moment all thoughts of his duty go out of his head. It is a hard part for her to assume, but she is playing for her brother's life.

Suddenly the sheriff's riderless horse comes back to his house with a note from the brother saying that he is returning all that was stolen from the stage-coach, and that with God's help he will lead a better life henceforth. The wife is forgiven for her innocent deception.

The picture was taken in Colorado while our company was on Western tour, and is full of picturesque scenery.

An Unknown Language

(COMIC)

Released November 29th, 1911

Film No. 6873 **Copyrighted, September, 1911** **Code, Voravistis** **Approx. Length, 985 feet**

CAST OF CHARACTERS

THE YOUNG MAN.....EDWARD BOULDEN
THE GIRL .....ELSIE McLEOD
TWO LEARNED PROFESSORS, their fathers,..... { WILLIAM WEST / HARRY LINSON

A BOY and a girl, plighted lovers who have grown up together, concoct a letter one day, written in a reverse hand, and send it to the father of the girl just for a lark. Both fathers are linguists and old cronies. When the letter arrives, apparently written in an unknown language, a discussion arises; one claims it to be Archaic Greek, while the other insists it is old Hebrew. The discussion develops into a bitter quarrel, and they become estranged, both declaring the match off between their respective son and daughter. The young pair are torn apart and forbidden to speak or even write to each other. For a time the lovers are in despair, until it occurs to the young man that the phonograph would be an ideal way of communicating with his sweetheart, and he accordingly dictates a message on a wax cylinder and sends it with all possible haste to her.

The girl's father receives the record, mistakes it for a musical selection, and allows her to have it. Imagine the girl's surprise and joy when she hears her lover's voice coming from the phonograph, asking her to elope. Suffice it to say, she meets him at the appointed hour, and they elope in an automobile.

Both fathers discover the flight and start in pursuit, each in an automobile, and a spirited race ensues, ending at the river bank, where a motor boat lies in waiting. The lovers leap into the boat and make for the opposite shore. The fathers follow in another boat, which capsizes, precipitating both into the water. The lovers quickly come to their fathers' aid and rescue them, but not until they have given their consent to the wedding, after which the mysterious letter (written in an unknown language) is explained and proved to be plain English. The fathers now see the comic side of their estrangement and indulge in a hearty laugh, giving the children their blessing, and all ends quite happily.

The general effect of this most novel film is highly entertaining and the laughs are numerous and convulsing, while at the same time it is full of human nature.

At Jones' Ferry

A Story of the Maine Lumber Regions

(DRAMATIC)

Released November 18th, 1911

Film No. 6862 **Copyrighted, September, 1911** **Code, Voragem** **Approx. Length 1000 feet**

CAST OF CHARACTERS.

JONES.....CHARLES SUTTON
HIS DAUGHTER.....LAURA SAWYER
HIS SON, a young lumberman.....HERBERT PRIOR
THE BOSS OF THE LUMBER CAMP.....JAMES GORDON
HIS DAUGHTER.....MABEL TRUNNELLE
HIS SON.....RICHARD NEILL

JONES' ferry was an ingenious sort of an affair, and one that kept Jones' family in funds for years, until the son, John, grew to manhood, took to the woods with the axe and the pole, and learned the lumberman's trade; while Nellie stayed at home, took care of the house, tended the ferry at odd times, and would ofttimes cast sly glances at the boys. But with the exception of Dick, a friend of her brother's, and son of Big Morton (foreman of the lumber camp), none won her favour; while John was head over heels in love with winsome Dolly, Morton's daughter, and all went merry as the marriage bell with the young folks at the lumbermen's dance, that constituted almost their only amusement.

One day Big Morton lost his temper and struck John a stinging blow in the face that felled him to the ground.

Hot words passed between the two, and that started the feud between the Jones and the Mortons.

Old man Jones was vindictive and revengeful, and kept his hatred buried in his heart, just biding his time when he would get back at Big Morton, while Nellie heard all and was silent.

Old Jones' day came at last, just as he always said it would. An accident happened to Dolly Morton, who slipped and fell from the logs in the river. In a moment she was in the rapids, and being hurled down the stream at the rate of thirty miles an hour. Big Morton saw it and so did Dick, but they were helpless, till suddenly Dick realised that if he could cut across country and over the South fork of the river, he could catch the unconscious girl on the logs at Two Mile Bend, and save her. He crawled through the under brush and made for Halliday's farm. There he got a horse, and riding at break-

neck speed reached Jones' ferry at the South fork, but it was locked. A moment more and he is pleading with Jones to unlock the ferry and help him save the life of Dolly Morton. At last the stern old ferryman saw his chance for revenge. No, not a step would he take to save a Morton, and he tells Dick to go on his way. But quiet, unassuming Nellie took the keys from her father's hand, and facing him calmly with the words "Father, I'm going to unlock that ferry," she did; and Dick reached the Fork in time to rescue little Dolly and bring her back to the Jones' home, where Big Morton finds her. Nellie, in her quiet way, brought the two men together again, and won a smile from Dick that told what the future would be, while little Dolly snuggled close into John's arms.

Another Edison Triumph.

We respectfully draw your attention to the fact that we are releasing another big feature, entitled "THE THREE MUSKETEERS" (2,000 feet), on December 13th.

This will be on view at our showroom at 8 Gerrard Street, Charing Cross, W.C., from Monday, October 30th, until December 4th inclusive, and we sincerely hope if you are in town during that period you will not fail to see this play. The story is adapted from Alexandre Dumas' famous novel of the same title. The acting, staging and photography in the film is of the highest possible standard. The dashing D'Artagnan is played with wonderful realism, and in our opinion the presentation is one of the very best productions ever issued. The whole subject is historically correctly staged, and will prove a great business getter for the showman.

Again asking you to grant us the favour of your call to review this subject,

Yours faithfully,

EDISON MANUFACTURING CO., LTD.

P.S.--Any showman unable to see the film will run no risk by asking his hiring house to include the subject in his programme, and good business will inevitably result.

The *Daily Express* on Oct. 19th reviewed our great production "The Battle of Trafalgar" under their "Cinema News and Notes," as follows:—

Scenes from "The Battle of Trafalgar."

NELSON'S DEATH.

The outstanding feature of this week's picture play productions, from the popular and topical point of view, is undoubtedly the Edison version of "The Battle of Trafalgar." It is understood that something like 150 copies of this film have been sold in Great Britain; and in London alone more than thirty picture palaces will show it on Saturday as a reminder—if one be needed—that it is Trafalgar Day.

IN THE "VICTORY."

The production was, of course, made in America, with American actors in the parts, but nothing can detract from the stirring appeal of its scenes. As to its historical accuracy there can be little question, though one is a trifle doubtful of the scene of the banquet the night before the battle. But the scenes on the quarter deck of the *Victory*, the rush and turmoil of battle, and the vigour of all the men engaged in working the guns are beyond praise.

COMPLETE ILLUSION.

The producer has studied his Captain Mahan to good purpose. The illusion is complete. One sees the enemy far away at sea, smoke belching from their broadsides. On board Nelson's flagship one sees the famous signal hoisted before the guns begin to speak, and then wave after wave of smoke sweeps across, dimly obscuring the principal figures in the drama.

One catches a glimpse of the mizen top of the Redoutable, and sees the fatal shot fired. Then the picture flashes back to the quarter deck of the *Victory*; Nelson staggers and falls. He covers his face with his handkerchief as three men bear him away, down the ladder to the cockpit.

LAST SCENE OF ALL.

The horrors of the cockpit of one of the old wooden walls in action are grimly but reticently indicated. The drama follows its allotted course, to the pathetic farewell from Hardy. Here if anywhere there is the slightest possible blemish in the acting; Captain Hardy is too hasty over his kissing of the dying admiral. The parting could not have taken place so brusquely; besides, it was Nelson's cheek and not his forehead that Hardy kissed.

This is, however, a small point in a production that is at once artistic and historical. Thousands of boys and girls will realise more clearly the story of Nelson's last fight than ever they have done before.

Trafalgar Pictures.

As part of the celebrations for the anniversary of the battle of Trafalgar, the Navy League Patriotic Society has arranged to give throughout the country a number of cinematograph displays picturing the battle. The film will be released to-day, when, for the first time, thousands of young English men and women will enter into the atmosphere and spirit of the great sea-fight. It is a striking commentary on the apathy of English film-makers, or the lack of interest that is taken in their enterprise, that it should have been left to America to reproduce in detail the story of the most glorious naval victory in British history. The unsuitability of the English atmosphere cannot be urged as an excuse in this case. The whole of the scenes for this striking film were staged-managed in the studio of the Edison Film Company, in the Bronx, New York, some two hundred American actors being engaged in impersonating the officers and crew of the *Victory*. The film has already made a record for the sale of any one film produced, over 140 copies having been sold. The spectacle was first staged and photographed some two months ago, and will be shown at over 130 cinematograph shows to night. . . . It is claimed by the Edison Company that the presentation is historically correct in every detail, and

they and the Navy League deserve the thanks of every patriot for endeavouring in this popular fashion to bring home to a somewhat forgetful country the glorious memory of Trafalgar.—*The Standard*, October 21st, 1911.

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

T. H. G.—I would like to know how to adjust an inside shutter on Model "B" Edison, that is, without using the light on a film. Please explain in what position the frame-up must be.

[Place the mechanism central on the body slides, that is, have the framing lever at an angle of about 45 degrees. Place a piece of film in the mechanism and loosen up the two set screws on the revolving shutter hub. Advance the lamp house to the stereopticon side of the machine so as to allow a free passage of light through the picture gauge. Now raise the automatic drop shutter blade so that you have a light passing through the gauge and the projecting lens. Turn the mechanism crank slowly until the solid blade of the revolving shutter covers entirely the opening in the picture gauge, then tighten the shutter set screws previously loosened on the hub. You will observe that no attention is to be paid to the perforated blade of the shutter.]

W. B. M.—Last year you changed my two pin machine to a one pin, and the intermittent sprocket has become worn, making a change necessary. On taking it out, I find the sprocket, star and shaft in one piece. If the sprocket is not a part of the shaft, how is it fastened on, and how is the best way to take it off?

[The intermittent sprocket is forced on the star wheel shaft, and held in position by two taper pins, running through the middle part of the sprocket. These pins must be removed before you can force the old sprocket off the shaft. When forcing on the new sprocket care must be taken to have pin holes in shaft and sprocket to correspond.

Extract of letter received from Mr. H. E. Denny, Manager, The Oxford Picture Palace, Jeune Street, Oxford :—

"I might tell you that I am re-booking 'Black Bordered Letter,' 'Sleep, Gentle Sleep,' 'Link That Held,' 'His Just Deserts,' and 'Stolen Claim' for next week, so you may rest assured that I shall always include an *Edison* in my programme."

Recent Edison Releases

A Complete Table from Sept. 2.

Sept.	2—The Star Spangled Banner (Dr.)	1000
	6—The Price of a Man (Dr.)	1000
	6—Polish and Pie (Com.)	500
	9—Trading His Mother (Com.)	500
	9—The Crucial Test (Dr.)	1000
	13—Marvels of Horsemanship (Descr.)	1000
	13—The Trapper's Five Dollar Bill (Com.)	980
	16—The Minute Man (Dr.)	1000
	20—The New Church Carpet (Dr.)	1000
	20—A Famous Duel (Com.)	980
	23—The Eleventh Hour (Dr.)	800
	27—Capture of Fort Ticonderoga (Descr.)	1000
	27—Bob and Rowdy (Com.)	550
	30—The Younger Brother (Dr.)	1000
	30—A Poet's Proposal (Com.)	528
Oct.	4—The Doomed Ship (Dr.)	1000
	4—Money to burn (Com.)	506
	7—Hair Restorer and the Indians (Com.)	500
	7—Christian and Moor (Dr.)	1000
	11—The Switchman's Tower (Dr.)	1000
	11—Sir George and the Heiress (Com.)	1000
	14—The Spirit of the Gorge (Dr.)	1000
	18—The Unfinished Letter (Com.)	440
	18—The Winds of Fate (Dr.)	1000
	21—Adventures of a Baby (Com.)	660
	21—The Battle of Trafalgar (His.)	1000
	25—The Two Officers (Dr.)	1000
	25—His First Trip (Com.)	1000
	28—Friday the 13th (Com.)	1000

"The Battle of Trafalgar."

As predicted, our film release on Trafalgar Day swept the country and brought forth hundreds of compliments from exhibitors, press and public alike. Limited space prevents our publishing more than a few, but we reproduce them as evidence that our forecast was sound. Some exhibitors were not fortunate enough to secure it before October 21st. We suggest that they can in a measure make up for lost time by ordering early another special release "A CHRISTMAS CAROL," by Charles Dickens, advance particulars of which were posted to all exhibitors on October 23rd.

"Many thanks for your block which arrived safely, I am enclosing you one of this week's bills showing it in use. I may state that hardly a week passes without one or more of your films being shown,and as you know, 'If they were not liked, they would not be shown.'"—*A. U. Morris, Picture Palace, Risca, Mon.*

"I am very glad to say that your film is a tremendous draw, and we shall probably run it for three weeks."—*L. Davenport, Regent Theatre and Opera House, Cross Lane, Salford.*

"My colleague,Mr. Underwood, having had to leave town, has asked me to write you with reference to the 'Trafalgar' film being shown at the Academy Picture Palace, Brighton, and the Hippodrome Picture Palace, Peckham.

I have the greatest pleasure in informing you that it was received with unanimous approbation by our audiences.

I consider it a very fine specimen of moving pictures, and feel assured that this class of film can only tend to strengthen the position of the Picture Theatre in this country."—*E. E. Lyons, General Manager, Hippodrome Picture Palace, Peckham.*

The Electric Picture Palaces, Ltd., exhibited our "BATTLE OF TRAFALGAR" film at Thornton Heath, Clapham, Stoke Newington, Highgate, Peckham and elsewhere. At their Lewisham branch 800 boys from the Naval School at Greenwich, accompanied by two bands, were accommodated at the picture displays, while the Clapham establishment was visited by a corps of naval cadets with gun. The Highgate house was opened at 9.30 for the convenience of the school children, and the Thornton Heath branch at ten o'clock, so that all the children from the neighbouring schools, representing about 5,000, were at the performances before two o'clock in the afternoon. Particularly novel musical and other effects were introduced at these theatres, some of which, we understand, have never before been attempted. The result proved a record in every way for the enterprising management of this chain of Electric Theatres.

Photo of Thornton Heath Electric Palace 2 hours before opening time.

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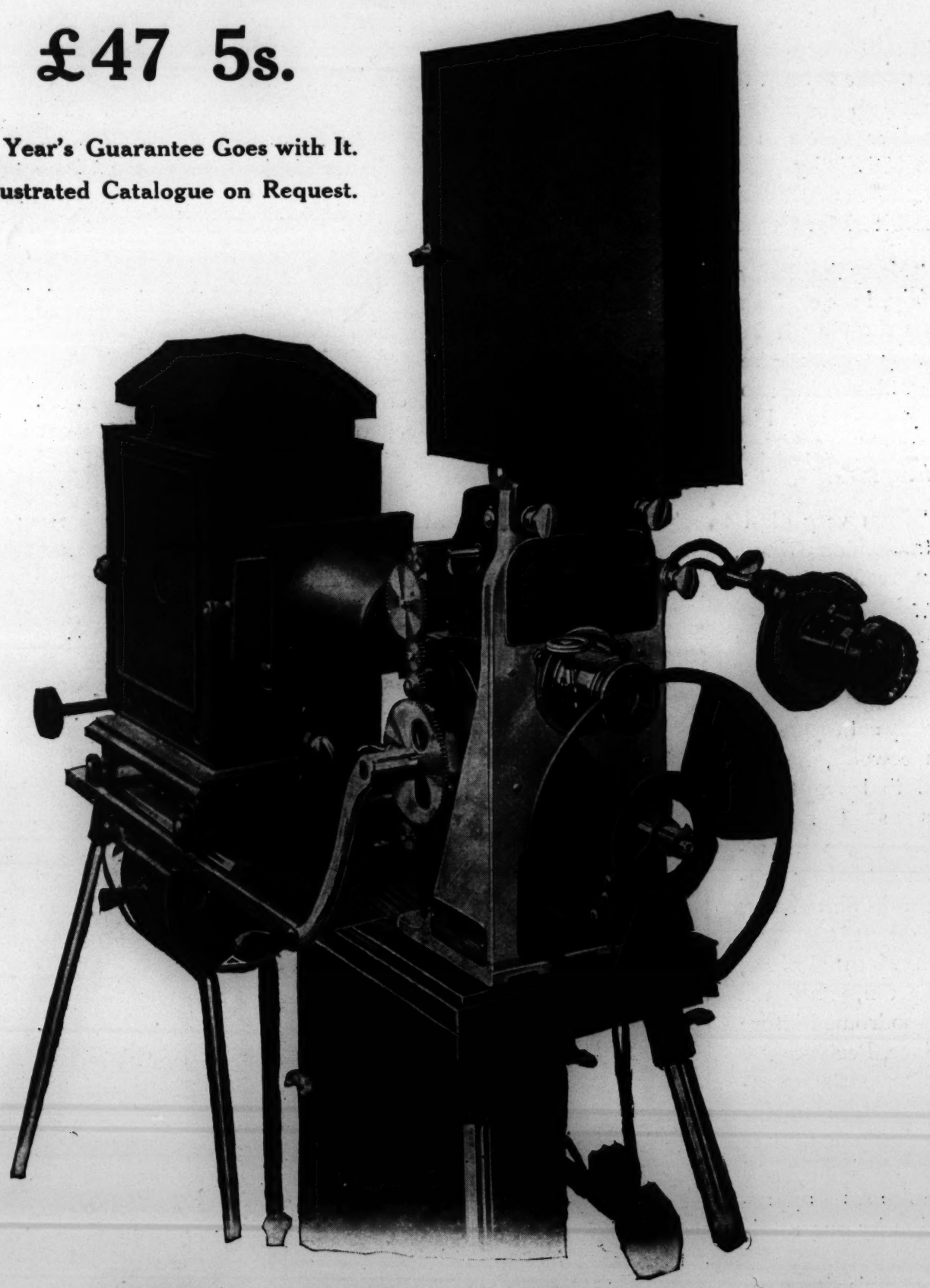

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